A PROPOSED TENTATIVE SYNOPSIS

On

A Feminine Perspective in the Experimental Poems of Meena Kandasamy and Audre Lorde.

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LALIT NARAYAN MITHILA UNIVERSITY

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A Proposed Short Synopsis for the Award of Ph.D in English (Humanities)

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Title of the Research Topic:

A Feminine Perspective in the Experimental Poems of Meena Kandasamy and Audre Lorde

A Short Synopsis

My research work aims to evaluating two women poets one from India and another from America. There feminine experiences which they have represented in their selected and experimental Poems. Both the poets are contemporary but from two different cultures one is east and other from west. I propose to explore the cross cultural experiences of women as with their problem and major issues regarding emancipation, empowerment and other issues which they face in their respective societies.

Keywords:-Contemporary, emancipation, empowerment experimental, respective.

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Title:- A Feminine Perspective in the Experimental Poems of Meena Kandasamy and Audre Lorde.

Statement of the research problem:-

The proposed research work aims at evaluating two women poets One from India and another from America, There feminine experiences which they have represented in there selected and experimental poems. Both of them are Modern contemporary poets, but from two different cultures, East and west. I propose to explore the cross cultural experienced women as with their problems and major issues regarding emancipation, empowerment power and other issues which they face in their respective routines.

Meena Kandasamy is a poet of very young age. She is not only a poet but also a novelist, activist and academically profile. Meena Kandasamy is a young Chennai-based poet, fiction writer and translator Her first book, ***Touch*** was published in 2006. Two of her poems have won prizes in all India poetry competitions. Her poetry has been published in various journal including the little magazine, **Kavya Bharti, Indian Horizons, Muse Indian** and the **Quarterly Literary Review, Singapore**. She edited The Dalit, a bio monthly alternative English Magazine of the **Dalit Media Network** in its first year of publication from 2001 to 2002.

Kandasamy regards her writing as a process of coming to the terms with her identity, her "womanness, Tamilness and low/outcastness", labels that she wears with pride. She states that my gender, language and castelessness were not anything that I had to be ashamed of I wrote poetry very well aware of who I was But I was also sure of how I wanted to be seen. I wanted to be taken on my own terms. I wanted to be totally bare and intensely exposed to the world through my writings. I wanted to be my rebellion against the world."

Aware that " the site for all subjugation is that the level of language," Kandaswamy believes that political poetry has the pressing responsibility to ensure that language is not at the mercy of the oppressors". The ways of the status quo are insidious, however, and Kandasamy realizes that a politically conscious poet has to be true to herself in order to be a genuine voice of dissent and resistance.

It is perhaps not surprising that she wrote her first love poem only two years after she started her **"angry militant"** verse. The poems in this edition reveal more about seens that militant rage. There is a fierce and exuberant wit and wordplay which make one to look forward to seeing more of Kandasamy's work in the years to come.

While Audre Lorde was an American writer, womanist radical feminist, professor and civil rights activist. She had described herself as black, lesbian, feminist, socialist, mother warrior and a poetess who dedicated both her life and her creative talent to confronting and addressing injustice of racism, sexism, classicism and homophobia.

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Lorde was born in New York of February 18, 1934 to Caribbean immigrants. Lorde grew up hearing her mother's stories about West Indies. At the age of four she not only learn to read and talk but also she learn to write. She wrote her first poem at the age of eight. As a child, Lorde struggled with the communication and she appreciate the power of poetry as a form of expression. In fact, she describes herself as thinking in poetry and she used poetry to communicate to the extent that "If asked how she was feeling. "She replied it by reciting a poem. At the age of twelve she began to write her own poetry and connecting with others at her school who were considered "outcasts" as she felt she was.

Lorde's poetry was published regularly during 1960's in Langston Hughes 1962 New Negro in several foreign anthologies and in black literary magazines. At this time she was also politically active in civil rights, anti war and feminist movements.

Her first volume of poems **"The first Cities"** has been described as a "quiet, and book. "The second volume **"Cables to Rage" 1970** which mainly written during her tenure as poet--in--residence at Tougaloo College in Mississippi, describes the theme of love, betrayal childbirth and complexities of raising children. It is particularly noteworthy for the poem "Maratha" in which she openly confirms her homosexuality for the first time in her writing. **"Land where other people Live"** was nominated for the **National Book Award for poetry in 1974**, shows Lorde's personal struggles with identity and anger at social injustice. The volume deals with theme of anger, loneliness and injustice as well as what it means to be a black woman, mother, friend and lover.

REVIEW OF LITERATURE:-

Meena Kandasamy's poems may be seen as products of counter hegemonic discourse that seeks to scream into the national imaginary those subalternized Dalit voices which lie between fringe of political tokenism. Kandasamy seems to reflect the words of Frantz Fanon by advocating violence towards the suppresors. Her retelling of myths and mythologies bring forth this sentiment. Kandaswamy's version of Eklavya does not accept Dronacharya's command and vanish into passive oblivion but resist it.

Kandasamy thus embodies the spirit of everyone in order to highlight the problems of the society. Her being a woman furthers this agenda of awareness. As explained by **Sagar** who says, "*Resistance of women takes various forms of expression and comes up in their lives and in social production like art, literature, speech and different modes of popular culture.*"

The very act of writing by women signifies that they pronounce their ideas in the public space. Writing also signifies their attempt to move beyond the spaces allotted to them.

Sarangi, While terming her poetry as revolutionary, opines, **"The poems of Kandasamy resist colonial acts of authority and oppression through textual."** Through her poetry, Kandasamy bridges the gap between India and the world. Her versatile poetry is effective and expressive and rooted yet universal. Kandasamy's work is a work of world literature because

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by thus assuming the role of a consciously political poet, who is aware of her historical responsibility, she authors a poetic discourse that not only castigates the prevalent modes of subjugation but also resolutely strives towards future that are yet to be born.

Where as Audre Lorde famously introduced herself the same way: "I am a black, lesbian, mother, warrior, poet." She wanted, as **Angela Davis** said, to "demystify the assumption that these terms cannot inhabit the same space : Black and lesbian, lesbian and mother, mother and warrior, warrior and poet. She left riches: poems, essays and two genre-defining memoirs, "Zami" and "The cancer Journals." Her work is an estuary, a point of confluence for all identities, all aspects kept so tenuously segregated: poetry and politics, feeling and analysis, analysis and action, sexuality and the intellect. "There is, for me, no difference between writing a good poem and moving into sunlight against the body of a woman I love," she once wrote. Any opportunity to contemplate Lorde would be a cause for celebration. "The selected Works of Audre Lorde," edited and introduced by **Roxane Gay**, arrives at an especially interesting moment, however. Lorde's writing has rarely been more influential- or more misunderstood. Even more than scandal or a shoddy biographer, a writer's sheer equitability can guarantee an uneasy afterlife. Lorde's lines ring like mantras, all strong cadences and neon warnings. **"Your silence will not protect you."** "The master's tools will never dismantle the master's house." How often her ideas are plucked from her work, snipped and scraped, turned into **Zesty Curls** of quotation and used to garnish some very strange brews. Her notion of self-care as "political warfare," as she described it after her second cancer diagnosis, has been snatched up as a generic wellness credo. She would have been dismayed but never surprised. She witnessed the misuse of her words in her own time. In her 1979 open letter to the feminist writer **Mary Daly**, she objected to how crudely Daly had quoted her. "The question arises in my mind, Mary, do you ever really read the work of Black women?" she wrote. "Did you ever read my words, or did you merely finger through them for quotations which you thought might valuably support an already conceived idea concerning some old and distorted connection between us?" Lorde, like James Baldwin and Toni Morrison, is vulnerable to selective quotation. black writers can be treated as oracles, read symbolically, with lazy reverence; their work is flattened into self-help or polemic, the message extracted and all torsions and contradictions (often the very ones that catalyze the writer) smoothed away. It's the sort of reading that gives us a simplified, neutralized Lorde, deracinated from her radical roots.

OBJECTIVE:-

My objectives are well defined as they are keen observer of social and radical justice, among the east and west cultures. Both of them experiences the social injustice in society. The one is very militant and the other participated in so many liberation movements. The one is the voice of feminist Dalit literature and the other is the voice of civil rights and black cultural movements and struggles for LGBTQ equality. Therefore my objectives will be to explore their experimental poems in which they have described these social injustice & barriers which will be comparative and analytical.

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RESEARCH METHODOLOGY:-

In order to conduct my research I am going to explore the cross cultures of two different countries. A record of all their volumes of poems in anthologies, which are available in online and in publication mode will also be taken into consideration for the comparative method. Therefore my research methodology will be comparative.

RESEARCH HYPOTHESIS:-

In the process of my research it will be my endeavor to project Meena Kandasamy and Aurde Lorde who are basically known for the feminist voice of the earlier women poets. My aim will be to evaluate them as the famous poets, essayist and activities.

REASEARCH COVERAGE:-

My research will cover the brief life sketch of Meena Kandasamy and Audre Lorde and their contribution as a poet, creation writer and activist. It would also explain then how they became an angry woman and voice of Dalit and Black Woman. Their works are as follows:-

MEENA KANDASAMY:-

1. Mascara and My lover speaks of Rape - Poem
2. MS. Militancy- Poem
3. Touch - Poem
4. When I Hit You or A portrait of the Writer as a Young Wife - Fiction
5. The Gypsy Goddess - Fiction
6. The Book of Desire - Fiction
7. Writer as a Young Wife - Fiction
8. Malayalam film (Oraalppokkam) - Acting debut

AUDRE LORDE:-

1. The First cities - Poem
2. Cables to Rage - Poem
3. Land Where Other People Live- Essays
4. Sister Outside - Speeches
5. The Black Unworn - Book

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6. Zami : A New Spelling of My Name - Biomythography

7. The Cancer Journals - Prose

8. Age, Race, Class and Sex - Prose

9. Hanging Fire - Poem

10. The Black Unicorn - Poem

11. Our Deed Behind Us - Poem

12. The Berlin Years – Acting debut.

WORK DESIGN:-

Chapter I - Introduction

Chapter II - Life and works and their contribution

Chapter III - Thematic study of Kandasamy and Audre poems

Chapter IV - Their experimental focus, style and techniques.

Chapter V - Voice of Dalit and black & Lesbian causes.

Chapter VI - Conclusion

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